

The impact of Heideggerian Philosophy on art and psychological well-being: A social psychological examination

Alamgir Hossain*, Xiaoling Gao, Ushba Rasool, Sakiba Munni

School of Foreign Languages, Zhengzhou University, Zhengzhou 450001, Henan Province, China

* Corresponding author: Alamgir Hossain, hossainalamgir535@gmail.com

ARTICLE INFO

Received: 6 October 2022
Accepted: 25 November 2022
Available online: 4 December 2022

doi: 10.59400/apr.v1i1.400

Copyright © 2022 Author(s).

Applied Psychology Research is published by Academic Publishing Pte. Ltd. This article is licensed under the Creative Commons Attribution 4.0 International License (CC BY 4.0).
<https://creativecommons.org/licenses/by/4.0/>

ABSTRACT: Heidegger is one of the most famous philosophers from the 20th century who presented great insights about various themes such as politics, Arts, and metaphysics. This paper intends to study Heidegger's concept of Art. It traces the origin and development of Heidegger's philosophy and explains his philosophies in terms of great Artworks and their role in depicting and representing tradition, history, and transformation. A culturally rich environment can contribute to the well-being of individuals by providing a sense of connection and rootedness. In addition to presenting a literature-based review of Heidegger's philosophies' history and origins, this paper includes a detailed look at his various works and discusses them in literary terminologies. Heidegger's philosophical inquiries touch upon ethical dimensions, and art can be a powerful tool for conveying ethical messages and provoking ethical contemplation. Societies that engage with art in this way may foster a collective ethical awareness, contributing to a sense of social responsibility and potentially enhancing the well-being of the community. Moreover, the present review highlighted the interpretation of Heidegger's philosophy and its implications for society can vary among scholars and individuals. The impact on well-being depends on how these ideas are understood, applied, and integrated into the broader cultural and social context.

KEYWORDS: Martin Heidegger' philosophy; being and time; art; dasein; aesthetics; social psychology

1. Introduction

Martin Heidegger's interconnectedness of science, art, and philosophy in reflecting and expressing the human experience introduced the relevance of philosophical directions, particularly in the philosophy of art related to the well-being of society in several ways. The acknowledgment of art as a reflection of human existence and its spiritual world suggests that societies valuing and promoting artistic expression contribute to cultural enrichment. A rich cultural environment can enhance the well-being of individuals by providing a sense of identity, belonging, and cultural continuity. The material emphasizes that the world is shaped by interactions, engagements, and relationships between individuals and their associations with nature and themselves. Societies that recognize and nurture positive interactions and relationships among individuals are likely to foster a sense of community and social connection, contributing to overall well-being.

The interplay between philosophy, art, and psychological well-being has been a subject of profound

exploration throughout intellectual history. One influential philosophical perspective that has significantly shaped discussions surrounding these interconnected realms is Martin Heidegger's existential philosophy. This inquiry investigates into the impact of Heideggerian philosophy on the realms of art and psychological well-being, with a specific focus on unraveling the intricate dynamics through the lens of social psychology. Heidegger's existential philosophy emphasizes the lived experience and the individual's engagement with the world, urging us to reevaluate our understanding of being and existence. This existential framework holds the potential to cast a unique light on the understanding of art and its transformative role in shaping psychological well-being. Art has long been recognized as a powerful medium through which individuals express, interpret, and navigate their emotions and experiences. By integrating Heideggerian principles into this exploration, we aim to uncover how art, informed by existential thought, contributes to a deeper understanding of one's own existence and, in turn, influences psychological well-being. Moreover, this investigation adopts a social psychological perspective, acknowledging the inherently social nature of human beings. Social psychology provides a framework for examining how collective experiences, societal norms, and interpersonal relationships intersect with Heideggerian philosophy, shedding light on the communal dimensions of art and well-being.

As we embark on this exploration, we navigate the rich tapestry of Heidegger's philosophy, seeking to understand how it resonates within the realms of art and psychological well-being. By incorporating social psychology into the analysis, we aspire to illuminate the broader social implications of this philosophical perspective, exploring how it not only shapes individual experiences but also contributes to the fabric of our shared social reality. Through this interdisciplinary inquiry, we aim to deepen our comprehension of the intricate connections between Heideggerian philosophy, art, and the intricacies of psychological well-being within the broader context of social psychology.

The idea that the world has been transformed through knowledge, creation, and a human-reflected perspective implies a certain agency in shaping the world. Societies that encourage active participation, creativity, and critical thinking may empower individuals to contribute positively to their communities, leading to a sense of purpose and fulfillment. The acknowledgment of Heidegger's impact on diverse fields beyond philosophy, such as architecture, theology, literary criticism, psychotherapy, and cognitive sciences, underscores the interconnectedness of ideas across disciplines. This interdisciplinary influence can contribute to a more holistic understanding of the human experience, potentially leading to innovations that positively affect society's well-being.

Heidegger's association with existentialism suggests an exploration of fundamental human questions about existence and meaning. Societies that engage with these existential themes may foster a culture of introspection and self-awareness, potentially enhancing the psychological and emotional well-being of individuals. Relevant to these themes are the philosophical directions of Martin Heidegger, a German philosopher whose work is associated with existentialism and phenomenology. However, his philosophy should be dealt with extreme care. His ideas have had a ground-breaking influence on the development of contemporary European philosophy. His work has also imparted an impact far beyond philosophy, e.g., on architectural theory^[1], theology^[2], literary criticism^[3], psychotherapy^[4], and cognitive sciences as well^[5,6]. However, in the present study, our target is mainly his seminal work in the philosophy of Art.

For Heidegger, as stated in *The Origin of the Work of Art*, the source of the Work of Art is not art but the artist^[7]. Heidegger says that without knowledge of the essence of art we cannot grasp the essence of artwork and without knowledge of the essence of the artwork we cannot find the essence of

art^[8]. Heidegger looks at art from the ontological viewpoint. Hence, art turns into a mirror to reflect and manifest being. All his efforts are focused on revealing the existence of being within the artwork^[5]. Heidegger begins with the artwork itself rather than art, although, he does not provide sufficient explanation about this choice. It is quite rational to begin with what is available for understanding an abstract concept such as art, Heidegger prioritizes its concrete evidence so that through the illustration of that concrete thing he can get access to the knowledge of the abstract concept. Since art is a general concept that does not specifically refer to a certain thing, Heidegger initially starts with concrete artwork to gradually guide us into the domain of art^[9]. Heidegger evaluates the artwork based on its impact rather than its inherent characteristics. Heidegger excludes the notions of subjectivity and aesthetic perception while discussing art. Heidegger argued that art should evoke and provoke contemplation. Like Poetry, originates from the depths of one's heart and strives to uncover the essence of truth^[10]. According to Heidegger's philosophy, the artwork's origin lies within the artwork itself. However, in contemporary aesthetic disputes, the artwork is often attributed to the artist's talent and inventiveness. In the realm of new aesthetics, an artist is seen as a highly imaginative genius capable of using artwork as a medium to effectively communicate their emotions, ideas, and thoughts to the audience. Heidegger introduces a ground-breaking perspective by asserting that the fundamental nature of art lies in its origin, and that the artist serves as an intermediary between the divine and the people of their era. The audience and curators of artwork are individuals who have the ability to engage with and explore the world that is revealed by the artwork. Their engagement can be seen as a form of active participation in the creation of the artwork. The artwork reveals a world in which species inhabit distinct lifestyles. Art serves as a fundamental means of perceiving truth, as it allows truth to manifest itself^[8], and then becomes the inspiration for the creation of artwork.

This paper reflects on the seminal work by Martin Heidegger. Heidegger was a German philosopher who reflected on the concepts of individualism and being. In 1927 he published his first doctrine, *Being and Time*, in which he disregarded the popular beliefs regarding the conceptualization of the being resulting from the works of Plato and Immanuel Kant. The common beliefs relating to the self were that the "Being" is a reflection of the individualist association of the man with himself; however, Heidegger disregarded these views and stated that the being is the transpiration of the individual and his engagements and associations with the others. In his later works, Heidegger reflected on the origin and meaning of Art, explored the fundamentals of existence, and dwelled on the importance and role of technology in people's lives and reflected that technology is a vital portion of modern life. In his essay *The Origin of the Work of Art*, Heidegger explained the quintessence essence of Art in the philosophical directions of truth and being. The work by Heidegger was a cornerstone in developing the later concepts and ideas of existentialism and paved the way for modern philosophical views.

This paper intends to study Heidegger's concept of Art. It traces the origin and development of Heidegger's philosophy and explains his philosophies in terms of great Artworks and their role in depicting and representing tradition, history and transformation. In addition to presenting a literature-based review of Heidegger's philosophies' history and origins, this paper includes a detailed look at his various works and discusses them in literary terminologies. Moreover, it has also discussed the various themes that can be identified in the philosophies of Heidegger and arguments on them to present their own interpretations of these ideas.

1.1. Origin and development of Heidegger's philosophy

Martin Heidegger was born in West Germany and is considered one of existentialism's leading proponents. His contributions are mainly in ontology, the philosophical study of existence and being, and metaphysics. His work has contributed to the development of 20th-century philosophy in Europe and exerted a colossal influence on every humanistic discipline, including theology, psychology, literary criticism, and hermeneutics^[11,12]. Heidegger's interest in philosophy was inspired and developed when he came across the "Von der mannigfachen Bedeutung des Seienden nach Aristoteles (1862; On the Several Senses of Being in Aristotle)". His concepts and development in the philosophical direction were communicated to other scholars through the publication of the lectures that he delivered in the 1920s. These lectures demonstrated the influence of many themes, including the Danish philosopher Søren Kierkegaard and his work on the irreducible uniqueness of the self and individual. These themes are ambivalent in the accounts of the early work by Heidegger existentialism. The other inspirations visible in the lectures and work of Heidegger reflect the conception of Aristotle of practical wisdom, which was instrumental in the development of the definition of "Being" the human in terms of worldly commitments and involvements. The work of the German philosopher Wilhelm Dilthey, of the concept of "historicity", was seminal in the conceptualization and development of Heidegger's view of history and time as indispensable facets of human Beings^[13].

1.2. Art and philosophy

Art and philosophy have been presented and studied in congeniality with one another. The discussion of aesthetics has always been featured in the history of philosophy. These discussions were invariably linked with ontology, epistemology, or social and moral values, logic, and logic through the studies of Aristotle and Plato. Both artisans were concerned with the question of whether or not Art could communicate and embody knowledge and truth. Different artisans have specified their philosophies and ideas regarding Art differently. For Plato, Art is an imitation, and he contends that the artisan's work is to copy and imitate the idea. Also, he believed that Art is an obstacle towards the contemplation of truth. It is also dangerous as it gives more philosophical insights than evaluating the events and facts^[14,15]. The other leading theoretical contributor by Immanuel Kant. Kant has a definition for both fine Art and Art, and he specified fine Art as the Art and field of the genius through which a representation is made that is purposive and reflective and promotes the cultivation of the individual for social communication^[16]. Kant reflected a subjective point of view on Art which Hegel criticized. However, the science of Art can be retained as Art is a production and conjecture of the spirit, unlike the individual consciousness. As a philosophy, the point of view on developing a science of Art is a significant factor in its consideration^[17,18]. In developing Art as a philosophy, considering the power of imagination was a vital component. Delacroix and Baudelaire asserted that the preeminence of the imagination is Art. Art is externalizing, ordering, and disciplining the passions^[19]. The work of Art and the tool were conceptualized and presented by Heidegger. Heidegger, the tool, the work, the traditional conception of the natural thing is composed of matter. This form is actualized from human activities through manufacturing in which a material is worked to fit a particular function and becomes a tool. However, the daily usage of these tools' masks their truth; their being and the tool are effective only as long as the being is forgotten. The work of Art is the method or the path to develop and reveal the truth of the tool in the primitive nature of the Earth^[20,21]. Through these concepts and viewpoints, the philosophy of Art has primarily been shaped.

1.3. Being and Time

Being and Time is the magnum opus of Martin Heidegger, published in 1927; the book is a remarkable document detailing the concepts of existentialism. The book distinguishably impacted philosophy, literary theory, and several other fields. Being and time hold a controversial stature in intellectual history and have been compared with Hegel and Kant's works. The book attempted to revive the ontology concept by analyzing and evaluating the "*Being in the World*". Heidegger contended that philosophers had misunderstood the concept and rational meaning of the being since the conceptualization of the being by Plato. The work is also renowned for its display and collection of neologisms and complex language, as well as the extended treatment of "authenticity" as a method to confront and grasp the finite and distinctive possibilities of the individual^[22,23].

The book commenced with exploring the conventional philosophical and ontological perspectives regarding the conceptualization and comprehension of existence. In his 1963 essay titled *My Way to Phenomenology*, Heidegger presents his argument by posing the question, "If the being is predicated in multiple senses, what constitutes its primary and fundamental meaning?" What is the definition of the concept of "*Being*"? The account or inquiry pertained to the consideration of the most crucial type of being, given the availability of several varieties and explanatory and predictive frameworks. In his pursuit of addressing this inquiry, Heidegger engaged in initial phenomenological investigation and examination of the human individual and the concept of "*Being*," which he referred to as "*Dasein*". In this endeavor, he made the assumption and embarked upon a philosophical trajectory that had not been explored before^[23].

Since the era of Rene Descartes, a significant challenge in Western philosophical thought has been the establishment of a distinct entity that accounts for human beings' purported understanding of the universe and their perception of reality. This entity is rooted in their experiences and the observable events that they can accurately identify. This approach posited the individual's notion as solely a thinking material that is fundamentally separate from reality, resulting in cognitive isolation from it. Heidegger dismissed this method and argued for the notion of relying on one's own interaction and involvement with the world. Heidegger's portrayal of the central character in "*Being*" centers on their active engagement and dedication to the world. Therefore, the notions and practical contributions exhibit a greater degree of ontological clarity compared to the subject and other abstractions derived from Cartesian philosophy.

Consequently, *Being and Time* gave rise to the world's ontological concepts, everydayness, and engagement with others^[23]. The structure of the "*Being and Time*" is saturated by sensibility, derivative from desacralized Protestantism, suggesting and stressing the dominancy of the original sin. The emotionally laden concepts like guilt, angst, and falling that the human condition is essentially a curse. The seminal works and views of nineteenth-century thinkers for example Kierkegaard and Friedrich Nietzsche inspired Heidegger's critique of mass society. These themes are significantly reflected in the work of Heidegger, where he states that most of human existence is inauthentic; rather than accepting the reality of the finitude of their lives, they look for distractions and escape in the inauthentic modes like ambiguity, curiosity, and idle talk^[24].

Another distinctive characteristic of "*Being and Time*" is the handling of temporality. Heidegger contended that the conventional ontology from the Western theorists Plato and Immanuel Kant had approached the concept of being and humanity with a relatively static approach. For the most part, the preceding thinkers had comprehended the idea of being human in terms of being "present at hand"

Heidegger, however, contended that the being is an existence that is oriented with its possibilities. However, from this perspective, one of the fundamental and distinguishing qualities of Dasein is its failure to actualize “*Being*”.

2. Heidegger’s later philosophy

Heidegger’s phenomenological characterization and method are examples of the complications in dividing work into various periods. His early philosophy was shaped by his beliefs in “*Being*” and his study of Husserl and Scheler’s work. After completing the “being and time”, Heidegger expressed dissatisfaction with the overall technique employed in defining the concept presented in the book. The anticipated second part of the book *Being and Time* has never been written. The doubts were defined in the conception of “being”, one of the significant innovations and breakthroughs of *Being and Time*. Even though the dissertation and the whole argument of Heidegger were centered on the evaluation of the concept of “*Being*”, the subsequent train of argument never fully explained and explored this theme. In the subsequent work of Heidegger, there was a gradual return to the evaluation of “being”; however, he developed scepticism regarding philosophy’s capacity to articulate the veracity of “*Being*”. The perfect statement of later philosophies of Heidegger is compiled in “letter of Humanism”, in which he merely breached the subject of the Dasein. His later work bordered on the lines of mysticism, and he characterized Western metaphysics as a culmination of errors and inaccuracies rather than some definitive explanation for the worldly phenomenon^[5,25].

His later work includes intersections and contributions in the field of philosophy; in 1928, he was appointed the chair of philosophy at Freiburg, and he served as chancellor for a year. His work on Nietzsche was delivered during 1936–1940, remained unpublished till the 1960s, and his work in philosophy was not published till 1989. However, the word *Being and Time* is regarded as seminal, not as innovative as his magnum opus until *The Origin of the Work of Art* was published. It was a departure from his realm of work on existentialism, philosophy, and phenomenology and was a stepping stone in aesthetics. The essay offered a compelling approach to the domain of beauty and aesthetics. Heidegger explained Art as explicit from the earlier theories, rejecting the idea that Art is an imitation of or reflection of nature and presenting it instead as an assessment tied to his metaphysical views. He explained Art as an essence of being and truth. He stated that Art is a way in which the truth comes to “happen” in the real world. Through his work, the artist reveals the truth of all beings transcendent within a design and enlightens the world with a viewpoint beyond the existing realm. The work was highly complex and obscure. However, despite his tortuous prose and circuitous and indirect approach, his appraisal of Art is considered a prodigious contribution to western aesthetics^[8,26].

Another significant theme of writing of Heidegger was technology. From his standpoint, technology was a facet articulated to create a dominion over various components of contemporary existence. In *The Question Concerning Technology*, his most well-known reflection on the subject, he discussed how contemporary technology has radicalized “being” and claimed that it has reduced all of existence to a mere object that can be controlled and subjugated by humans. “Modern man subjects the entire object-world to the sweep and order of production, taking the entirety of Being as raw material for production,” the speaker bemoaned. From this perspective, he contended that the Second World War’s outcome was not relative and demonstrated how Germany and the Allies shared an equal burden under the technological “enframing,” that is, how they were equally impacted by and driven towards technology^[27–29].

2.1. Heidegger's legacy

Although Heidegger's purported beliefs are regarded as speculative and groundbreaking, they have also faced criticism on some grounds. Certain philosophers have posited that Heidegger's phenomenological approach relies on a grandiose fallacy, wherein it seeks to uncover the concept of "Being" within the ramifications of contemporary existence, ultimately serving as a veiled endeavor to establish faith in a divine being. Likewise, critics have contended that Heidegger's philosophical framework and convictions represent a mere culmination of obscure terminology employed to obfuscate and obscure his ideas, constituting an enigmatic approach to the field of philosophy. The aforementioned critical assessments fail to acknowledge the enduring impact of Heidegger's body of work. His profound insights and concepts surpass the limitations of human cognition, compelling readers to engage in critical inquiry rather than passively accepting prescribed solutions. Therefore, it is imperative to approach Heidegger's philosophy as more than a collection of comprehensible outcomes. The analogies should be preserved in their original state, rather than being transformed into the intellectual terms that he explicitly dismissed.

2.2. Heidegger's concept of art

According to Heidegger, art is an effective source of expression through the completion of its elements, which are essential for all artists to make their artistic pieces memorable. Through these elements, an artist can deliver his message to the public and perform in the community with effectiveness and success^[30]. As per Heidegger, art is a viable wellspring of articulation by the finish of its components, and these are basic for all artists to make their aesthetic pieces vital. Through these components, an artist can convey his message to people in general and act in the network with viability and accomplishment too. Heidegger describes the nature of art in terms of the concepts of being and truth in *The Origin of the Work of Art*. He argues that art is not only a way in culture to express the element of truth but also the means to construct it and provide a springboard from which it is possible to expose "that which is" works of art are not necessarily representations of the way things are, but instead generate the mutual understanding of a culture. The sense of what it is to exist is inherently modified each time a new artwork is applied to every culture.

2.3. Heidegger Critique on aesthetics

Aesthetics is the study of art in philosophical terms. However, Heidegger has pointed out that the addition of aesthetic ethics to the field of art has taken the enjoyment of art to mean the gratification of the refined taste that belongs to the art connoisseurs and aesthetes instead of enriching the historical ontologies that it is supposed to. For Heidegger, Western philosophies cannot capture the fundamentalism of aesthetic experiences, and his philosophy of self, artworks, and world are combined under the concepts of *Being*. Heidegger's philosophy states that Art is an act of the path for uncovering the beings, and truth, instead of originating from judgments, is external to the judgments and belongs to beings. In contrast, aesthetics believes truth originated from the dichotomy of subjectivism and objectivism of realities. Artworks, therefore, depend on their self and essence as they are responsible for revealing the truth. Therefore, art differs from aesthetics and redraws what truth and reality are in historical terms. Heidegger's judgment is why he gave harsh remarks on contemporary art, such as the comment that contemporary or modern art belonged to the domain of pastry chefs^[31,32].

However, even though Heidegger recognized that the primary focus of modern aesthetics is to identify and recognize beauty is not to deny its traditional importance. Heidegger's point is mainly that instead of a representation of reality and truth, the aesthetics of art are linked to the meditation of art

in terms of the emotions or feelings that can be associated with the beautification that the onlooker perceives. This is why Heidegger is against the aestheticization of art as in his views, and this leads to deviation from the actual goals that great art forms are designed to have.

3. Three pillars of Heidegger understanding of art

In his essay *The Origin of the Work of Art*, he tried to present an alternate way of thinking about and understanding art in place of Aesthetics. In this essay's finished and final version, three works of art are discussed; *A Pair of Shoes* by Vincent van Gogh, *The Roman Fountain* by Meyer, and a Greek temple that was not named. Most of Heidegger's scholars rely on Heidegger's interpretations of the Greek temple to explain his art philosophy of having the ability to explain historical and traditional aspects of society and transforming the thought processes about reality and what is the thing that matters^[33-36]. Contradicting this, the other two artworks quoted in this essay are not regarded as necessary by the Heidegger philosophers as Van Gogh's painting is usually anomalous to Heidegger's views. Meyer usually ignores the poem while interpreting his views, despite claiming that "All art is essentially poetry"^[7,37,38].

Instead of laying all importance on the temple, emphasis should be given to the interpretations of all three works of art, because they are different art forms and can lead to explaining how each kind of art form has the historical tendencies that Heidegger's philosophy entails, and second because each of these works contributes to the understanding of the phenomenological encounter that Heidegger tried to instill in the readers regarding the capability of art to create a modern form of aesthetics in the viewers. In summary, while the temple's interpretations help develop a more significant understanding of the basics of philosophy, the poem can explain and contextualize it, and the painting has the potential to show it objectively.

Argumentation about Martin Hedger's philosophy of art

Being and Time is the Magnum Opus of Martin Heidegger, and it shows that the prime ontological focus of this philosopher is an exploration of the meanings of being^[5,39]. However, other writers and philosophers have regarded the philosophy of Heidegger as complex and difficult to comprehend^[5,39,40] but regardless of these challenges, Heidegger is responsible for shaping the research on art-related philosophy, phenomenology, and art^[41-47]. The philosophical beliefs presented by Heidegger in his different works have led to the development of the research methodologies for art, philosophy, and interpretive phenomenology, which leads to clarifying the lived experience of human beings^[39,41,47-50]. Below, the various aspects of Heidegger's philosophy are discussed.

4. Discussion (dispute) over the condition of the creation of art

Heidegger's perspective defines art as the act of self-disclosing of "*Being*" and explains art as one of the ways one can come in contact with it. The first question that comes to mind in light of this definition is whether this level of creativity is even possible in the real world. The conditions that lead to creating art are not clearly defined, and Heidegger posited that art that comes from and represents the Being of the artist, free from the historical perspectives and creation of art, takes the perception of art to another extreme level. Even in today's industrial and fast-paced world, this level of art has the strength to remind us of the parts of our Being that we have forgotten and, as Heidegger posited, despite the presence or absence of admiration, the beauty in art always remains intact^[51]. Heidegger commented about contemporary art in an interview for Spiegel in 1966 that modern art has no direction^[52].

In his work *The Origin of the Work of Art*, Heidegger discussed the being of the artworks and emphasized that in a great work of art, the artist is just a passageway, and the piece of art has its being and its meaning, away from the artist^[53,54]. He gave an even more extreme interpretation of the work of art in a letter that he wrote about Eduard Mörike's poem *To a Lamp*, in which he compared great Art to epiphanies that are not usually attainable by humans and occur accidentally or by chance^[55,56]. These interpretations by Heidegger lead to implying that the conditions of the creation of art cannot be determined, and only sometimes does *Being* come in contact with the artist and a work of art is created. However, suppose the transformation of art is under discussion. In that case, the artist's mastery is needed as the artist is responsible for creating the conditions that enable transformative art in the future.

4.1. Different understanding about “True Work of Art”

Heidegger's understanding of true art resonates with the fact that great art is historical in nature and allows truth to spring forward^[57]. The Great works of art are responsible for reinforcing the importance of what reality and being are and what matters. In light of Heidegger's conceptions, great works of art help a historical community to form a sense of what things are, and then they help shape what matters and what does not matter in real life. This reflection indicates that Heidegger's concepts are based on those developed and presented previously by Hegel, i.e., he thinks that the primary experiences of humanity change over time, and art helps explain the history of this transformation^[58]. Moreover, Heidegger emphasized that art is the creation of truth and helps develop an ontology used by communities to understand their Being^[37].

The views of Heidegger regarding art are not limited to painted or drawn art but can be applied to all kinds of great art forms such as poetic work, written novels and stories, and any other form of art. It can be argued that Heidegger's understanding of truth is that it is disclosed naturally with time, and this unfolding of truth creates strife between the acts of revealing and concealing, which Heidegger termed as “world” and “earth.” In summary, great works of art function as paradigms that serve as models of reality and truth about the history of their communities^[59]. Great art can be unaffected by changes in traditions and reflect what the traditions were like and how they have changed over time^[59,60]. Given Heidegger's philosophies, the art of greatness in nature has the innate ability to shape and transform the crucial factors in society. It can explain what mattered in the past, how it has changed, and how art can be understood as these tools for depicting society.

4.2. Heidegger's conceptions and well-being of society

The emphasis on the power of imagination through Heidegger's conceptualization in developing the philosophy of art suggests that societies valuing and nurturing creativity can contribute to the well-being of individuals. Encouraging artistic expression and imagination allows people to explore their thoughts and emotions, fostering personal growth and fulfillment. The notion that art externalizes, orders and disciplines passions implies a potential therapeutic aspect. Art can serve as a medium for individuals to express and regulate their emotions. Societies that recognize the therapeutic value of art may implement programs that use artistic expression to improve mental and emotional well-being. Heidegger's conceptualization of the tool and the work of art suggests a profound connection between human activities and the objects they create. Recognizing the significance of human craftsmanship and the relationship with tools can foster a sense of purpose and pride in one's work. Societies that value meaningful work and craftsmanship can contribute to the well-being of individuals by providing a sense of accomplishment. The idea that the work of art unveils the truth of the tool implies that art has the potential to reveal deeper meanings and connections in the world. Societies that appreciate and engage

with art in this way may foster a culture of exploration and understanding, contributing to intellectual and cultural well-being.

This work highlights that the philosophy of art has been shaped by considering the power of imagination, the role of emotions, and the conceptualization of tools and works of art. Societies that value and promote the study and appreciation of philosophy and art can contribute to intellectual well-being by encouraging critical thinking and cultural understanding. Understanding art as a method to reveal the truth of the tool and the primitive nature of the Earth suggests an appreciation for cultural and aesthetic dimensions. Societies that value and preserve their cultural heritage and natural environment may enhance the well-being of their members by fostering a sense of connection to their roots and the world around them.

According to Heidegger's beliefs, a society that values imagination, creativity, meaningful work, and the philosophical exploration of art can contribute to the well-being of its members by fostering personal growth, emotional regulation, a sense of purpose, cultural appreciation, and intellectual curiosity.

5. Conclusion

Martin Heidegger (1889–1976) was a German philosopher credited as a seminal thinker and best known for his philosophical contributions to existentialism and phenomenology. Through my review of his works, I have understood that Heidegger explained that art could overcome the changes that time and history bring along and provide a sense of what is and what matters the most in the worldview. Heidegger believes art can play a revolutionary role in transforming the basic senses and beliefs of the viewers of art, which goes way beyond the simple reduction of art to momentary feelings that the aesthetics believe in. In simpler words, Aesthetics leads to supposing a divide in the artwork and the experience or the person experiencing it (the dichotomy of subject and object). In contrast, Heidegger believes that the phenomenological depths in art have much greater power and can create long-term impacts on the way the viewer thinks and perceives reality. Heidegger believes that if aesthetics is the only view used to define art, real art will die eventually; however, his theory also posits that the death of the conception of art as aesthetics alone would provide for a transformative rebirth of art as something else; hence Heidegger's philosophy of art is a post-aesthetic explanation of art encounters. Heidegger's theory suggests that one can transcend the modern form of aesthetics from within if the aesthetic experience of an object is considered deeply and attends to the various implications that this art form has for the subject. In the total encapsulation of the artwork in terms of phenomenology, it is necessary that the artwork's meaning is not considered a separate entity so that it can be unnoticeably incorporated and received from the engagement of the subject with the work. In light of these explanations, while all of the three interpreted artworks in the essay by Heidegger are pretty important, the painting by Van Gogh is the only direct exemplification of what Heidegger believes is the meaning of encountering art in a manner that can allow one to generate the modern aesthetics form inside themselves. In conclusion, Heidegger's philosophy of *Being* is the main driving force behind all his subsequent works, including his depiction of modern aesthetics and the interpretation of great art as a separate being from the person viewing it.

Eventually, Heidegger's philosophy suggests that the meaning of art should not be considered a separate entity but integrated into the individual's experience. If this philosophy is applied in educational settings, it could lead to an education system that values the integration of arts into various subjects, promoting a holistic and well-rounded approach to learning. Such an approach can positively

impact the intellectual and emotional well-being of individuals in society. Heidegger's call for a deep consideration of the implications of art on the subject encourages critical thinking and reflection. In a society where individuals are encouraged to critically engage with art, there is a potential for the development of critical thinking skills, which can extend to other aspects of life. A society that values and promotes critical thinking can navigate challenges more effectively, contributing to overall well-being. Heidegger's emphasis on the subject's engagement with the artwork suggests a communal aspect of experiencing art. In a society where individuals share their interpretations and experiences of art, a sense of community can be fostered. This communal engagement with art can contribute to social cohesion, fostering a sense of belonging and shared experiences that are essential for the well-being of a society. Heidegger's approach encourages individuals to engage deeply with art, fostering a richer cultural experience. In a society where people actively participate in and appreciate various forms of art, there is a potential for greater cultural understanding and enrichment. This, in turn, can contribute to the overall well-being of the society by fostering a sense of identity, connection, and shared values. The idea that individuals can generate modern aesthetics within themselves through profound engagement with art suggests that personal fulfillment and meaning can be derived from such experiences. In a society where individuals have the opportunity and encouragement to explore and find meaning in art, there is a potential for greater personal well-being.

Author contributions

Conceptualized and wrote the paper, AH; supervised, contributed in writing and proofreading, XG; data analysis and data sourcing, UR; contributed in analysis and composing results, SM. All authors have read and agreed to the published version of the manuscript.

Funding

The authors received no financial support for the research, authorship, and/or publication of this article.

Conflict of interest

The authors declare no conflict of interest.

References

1. Sharr A. Heidegger for Architects. Routledge, 2007. doi: 10.4324/9780203934197
2. Caputo JD. Husserl, Heidegger and the question of a "hermeneutic" phenomenology. *Husserl Studies*. 1984, 1(1): 157-178. doi: 10.1007/bf01569213
3. Ziarek K, Bove PA, Bruns GL, et al. The Reception of Heidegger's Thought in American Literary Criticism. *Diacritics*. 1989, 19(3/4): 114. doi: 10.2307/465393
4. Binswanger L, Herzog M, Braun HJ. *Basic Forms and Knowledge of Human Existence (German)*. E. Reinhardt; 1962.
5. Dreyfus HL, Wrathall MA (editors). *A Companion to Heidegger*. John Wiley and Sons; 2008.
6. Wheeler M. Martin Heidegger. *Stanford Encyclopedia of Philosophy*; 2011.
7. Yung J. *Heidegger's Philosophy of Art*. Cambridge University Press; 2001.
8. Kockelmans JJ. *Heidegger on Art and Art Works*. Springer Netherlands, 1985. doi: 10.1007/978-94-009-5067-2
9. Rezaii M. An analysis of the origin of the artwork. *Journal of Philosophy*. 2012; 4(44): 54–61.
10. Norouzi S, Javdaniyan S. Martin Heidegger's viewpoint about art. *International Journal of Science and Research (IJSR)*. 2017, 6(6): 2584–2587. doi: 10.21275/24061704
11. Polt R. *Heidegger*. Routledge, 2013. doi: 10.4324/9781315889467
12. Steiner G. *Martin Heidegger: With a New Introduction*. University of Chicago Press; 1991.

13. Wolfe J. Heidegger's Eschatology. Published online July 25, 2013. doi: 10.1093/acprof:oso/9780199680511.001.0001
14. Grube GMA. Plato's Theory of Beauty. Sugden SJB, ed. *Monist*. 1927, 37(2): 269-288. doi: 10.5840/monist19273728
15. Maguire JP. The Differentiation of Art in Plato's Aesthetics. *Harvard Studies in Classical Philology*. 1964, 68: 389. doi: 10.2307/310813
16. Teufel T. What Does Kant Mean by 'Power of Judgement' in his Critique of the Power of Judgement? *Kantian Review*. 2012, 17(2): 297-326. doi: 10.1017/s1369415412000076
17. Kemp M. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. Yale University Press; 1992. 383p.
18. Schultz RM, Williams CJ. The Science of ART. *Science*. 2002, 296(5576): 2188-2190. doi: 10.1126/science.1071741
19. Hiddleston JA. Baudelaire and the Art of Memory. Published online July 29, 1999. doi: 10.1093/acprof:oso/9780198159322.001.0001
20. Badiou A. Art and Philosophy. *The Continental Aesthetics Reader*. Published online October 3, 2017: 686-700. doi: 10.4324/9781351226387-46
21. Cazeaux C. Art, Research, Philosophy. Published online April 11, 2017. doi: 10.4324/9781315764610
22. Heidegger M, John Macquarrie J, Robinson ES. *Being and Time*. Harper and Row Publishers; 1962.
23. Kiesel T. Genesis of Heidegger's Being and Time. Kiesel T, ed. Published online December 31, 1994. doi: 10.1525/9780520916609
24. Mulhall S. *The Routledge Guidebook to Heidegger's Being and Time*. Published online February 11, 2013. doi: 10.4324/9780203084311
25. Pattison G. *Routledge Philosophy Guidebook to the Later Heidegger*. Routledge, 2013. doi: 10.4324/9780203131275
26. Stulberg RB. Heidegger and the Origin of the Work of Art: An Explication. *The Journal of Aesthetics and Art Criticism*. 1973, 32(2): 257. doi: 10.2307/429043
27. Feenberg A. *Heidegger and Marcuse*. Routledge, 2004. doi: 10.4324/9780203489000
28. Heidegger M. *The Question Concerning Technology*. Garland Publishing, INC.; 1977.
29. O'Brien, Mahon. 2004. Commentary on Heidegger's "The Question Concerning Technology". In: Cashin A, Jirsa J (editors). *Thinking Together. Proceedings of the IWM Junior Fellows' Conference; 2003; Vienna, Austria*.
30. Boetzkes A, Vinegar A, eds. *Heidegger and the Work of Art History*. Published online July 5, 2017. doi: 10.4324/9781315093079
31. Elsherif A. The Reification of Aesthetics: Reading Heidegger's Destructive Critique of Modernity in Light of his Early Philosophy. *Cairo Studies in English*. 2019, 2019(1): 2-25. doi: 10.21608/cse.2019.62182
32. Vrahimis A. Wittgenstein and Heidegger against a Science of Aesthetics. *Estetika: The European Journal of Aesthetics*. 2020, LVII/XIII(1): 64-85. doi: 10.33134/eeja.29
33. Rae G. *Ontology in Heidegger and Deleuze*. Palgrave Macmillan UK, 2014. doi: 10.1057/9781137404565
34. Malpas J. Heidegger and the Thinking of Place. Published online January 27, 2012. doi: 10.7551/mitpress/9780262016841.001.0001
35. Van Buren J. *The young Heidegger: Rumor of the Hidden King*. Indiana University Press; 1994.
36. Cohen-Aharoni Y. Guiding the 'real' Temple: The construction of authenticity in heritage sites in a state of absence and distance. *Annals of Tourism Research*. 2017, 63: 73-82. doi: 10.1016/j.annals.2016.12.010
37. Thomson I. Heidegger on Ontotheology. Published online July 11, 2005. doi: 10.1017/cbo9780511499210
38. Henschen T. Dreyfus and Haugeland on Heidegger and Authenticity. *Human Studies*. 2012, 35(1): 95-113. doi: 10.1007/s10746-012-9212-6
39. Eatough V, Smith J. I was like a wild wild person: Understanding feelings of anger using interpretative phenomenological analysis. *British Journal of Psychology*. 2006, 97(4): 483-498. doi: 10.1348/000712606x97831
40. Safranski R. *Martin Heidegger: Between Good and Evil*. Harvard University Press; 1999.
41. Benner P. The Tradition and Skill of Interpretive Phenomenology in Studying Health, Illness, and Caring Practices. *Interpretive Phenomenology: Embodiment, Caring, and Ethics in Health and Illness*. Published online 1994: 99-128. doi: 10.4135/9781452204727.n6
42. Benner P. Quality of life. *Advances in Nursing Science*. 1985, 8(1): 1-14. doi: 10.1097/00012272-198510000-00004
43. Benner P. From novice to expert. *AJN, American Journal of Nursing*. 1984, 84(12): 1480. doi: 10.1097/00000446-198412000-00027
44. Churchill SD. Stories of experience and the experience of stories: Narrative psychology, phenomenology, and the postmodern challenge. *Constructivism in the Human Sciences*. 2002; 7: 81.

45. Finlay L. Debating Phenomenological Methods. *Hermeneutic Phenomenology in Education*. Published online 2012: 17-37. doi: 10.1007/978-94-6091-834-6_2
46. Churchill SD. Phenomenological Analysis. *Qualitative Research Methods for Psychologists*. Published online 2006: 79-110. doi: 10.1016/b978-012088470-4/50007-7
47. Churchill SD, Wertz FJ. An Introduction to Phenomenological Research in Psychology: Historical, Conceptual, and Methodological Foundations. *The Handbook of Humanistic Psychology: Leading Edges in Theory, Research, and Practice*. Published online 2001: 248-262. doi: 10.4135/9781412976268.n19
48. Frechette J, Bitzas V, Aubry M, et al. Capturing Lived Experience: Methodological Considerations for Interpretive Phenomenological Inquiry. *International Journal of Qualitative Methods*. 2020, 19: 160940692090725. doi: 10.1177/1609406920907254
49. Stickney JA. Seeing Trees: Investigating Poetics of Place - Based, Aesthetic Environmental Education with Heidegger and Wittgenstein. *Journal of Philosophy of Education*. 2020, 54(5): 1278-1305. doi: 10.1111/1467-9752.12491
50. Gadamer HG, Linge DE, Linge DE, et al. *Philosophical Hermeneutics, 30th Anniversary Edition*. Published online December 31, 2008. doi: 10.1525/9780520352315
51. Guignon CB. *Heidegger and the Problem of Knowledge*. Hackett Publishing; 1983.
52. Heidegger M. Only a God can save us now (D. Schendler, Trans.). *Graduate Faculty Philosophy Journal*. 1966; 5–27.
53. Heidegger M. *Identity and Difference*. University of Chicago Press; 2002.
54. Heidegger M. *On Time and Being*. University of Chicago Press; 2002.
55. Nikolsky SA, Akhmatova SA, Kiyaschenko NI, Urbanaeva IS. Cross-cultural analysis of two main Mahayana traditions in the aspect of conceptualization of the path. *Philosophy and Culture*. 2018, 7: 32–42.
56. Mirković N. The Phenomenon of Shining. *Paths in Heidegger's Later Thought*. Published online April 7, 2020: 212-226. doi: 10.2307/j.ctvxcrxjn.14
57. Thomson I. Heidegger's Aesthetics. *Stanford Encyclopedia of Philosophy*; 2010.
58. Zimmerman ME. *Heidegger's Confrontation with Modernity: Technology, Politics, and Art*. Indiana University Press; 1990.
59. White JF. Heidegger's Conception of World and the Possibility of Great Art. *The Southern Journal of Philosophy*. 2018, 56(1): 127-155. doi: 10.1111/sjp.12270
60. Jung K. *How Can Art Save Us: Reading Heidegger and Nam June Paik in the Age of Technology*. Diss; 2017.